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ABSTRACT

Designed as a guide to planning art lessons, the booklet offers over 40 suggestions and sample lesson plans for students in grades K-6. Although most of the lessons could be taught at any time of year, they are arranged month-by-month for convenience. Included in each monthly program are lesson plans for both intermediate and primary students, most of which are adaptable to other age levels. The unit includes experiences in drawing, painting, printmaking, sculpture, crafts, design, art history, and art as a career. Student activities include making fluorescent insect designs, Japanese banners, weed drawings, African-type masks, cubistic cats, scary creatures, sand painting, bark cuttings, stained glass windows, macrame snowflakes, puppets, paper sculpture, quilt blocks, slides, and May baskets. An extensive bibliography lists over 35 books, articles, and teacher resources. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (LH)

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GETTING OFF ON THE RIGHT FOOT
IN ELEMENTARY ART

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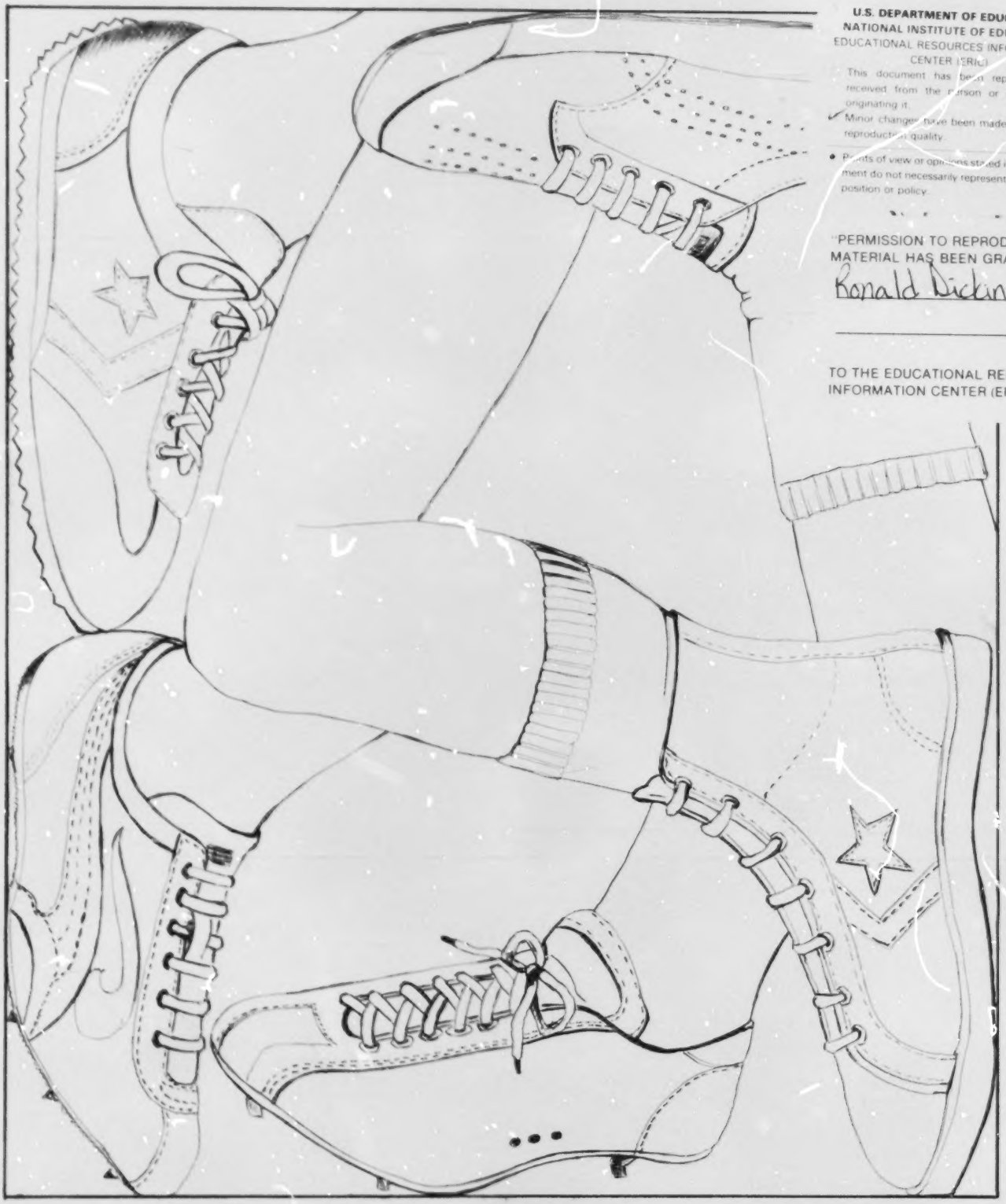

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Teacher Center

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INTRODUCTION

This booklet is not meant to be a curriculum guide, representing a complete art program, K-6. It was designed primarily to offer a guide to planning with a few specific suggestions and sample lesson plans. These may be altered to fit a certain grade level, to utilize available materials or to conform to a particular teaching situation. Those that do not fit the needs or facilities of your students or school may be ignored.

Included in each monthly program are sample plans for both primary and intermediate level students. Some may adapt to broader age and maturity levels than others. For this reason, grade levels, as such, are not specified. Chances are, you know the needs and capabilities of your students well enough to know which lessons are most appropriate.

As a general rule, it is usually best to try out a process ahead of time and try to anticipate how your class will handle it. When you teach the lesson, resist the temptation to tell students exactly what to do. Give them just enough guidance so that they can find their own way. Quite often, even very young students come up with better solutions than any of us would have thought of, when a lesson is presented as a problem rather than as a finished product, with one example to be copied.

Most of the lessons in this booklet could be taught at almost any time of year. They are listed under a given month strictly for convenience. There are also many types of lessons not covered in the monthly suggestions. Such activities as stitchery, weaving, posters, portraits, murals and photo processes are a few you might want to try developing lesson for on your own.

Good Luck and Good Art,

Ardith Hoff

Teacher enter

CURRICULUM PLANNING

In order to provide a balanced curriculum in art, experiences in the following art areas should be included:

I. Drawing

- a. Line
- b. Shapes and spacial
- c. Gesture
- d. Exploratory forms with various media

II. Painting

- a. Watercolor
- b. Tempera
- c. Acrylic
- d. As accents on 3-d objects
- e. Exploratory forms such as mixed media

III. Printmaking

- a. Mono
- b. Relief
- c. Intaglio
- d. Stencil
- e. Other, such as lith, blue print, etc.

IV. Sculpture

- a. Relief
- b. Free standing
- c. Clay
- d. Puppets
- e. As part of other projects

V. Crafts

- a. Clay
- b. Fibers
- c. Metals
- d. Plastics
- e. Paper
- f. Salvaged materials

VI. Design (both two and three dimensional)

a. Photography
b. Lettering
c. Working with art elements and principles
d. Composition and concepts

VII. Art History

a. Art movements
b. Artists and their work
c. Development of processes
d. Current events in art
e. Related activities

VIII. Art as a Career

a. What various types of artists do
b. Job opportunities for artists
c. The role of the artist in society
d. How art affects people in all walks of life

AUGUST and SEPTEMBER

I. What's going on?

A. Summer ends - school begins;

B. Labor Day and Arbor Day;

C. State and county fairs, maybe a circus and in the Waterloo area, the Dairy Cattle Congress;

D. Fall flowers, insects and weeds abound;

E. Grandma Moses (a famous New England painter) and the Disney character "Dumbo" have their birthdays.

F. Other units we are studying that might lead to art projects:

1.

2.

3.

G. Field trips we plan to take:

1.

2.

H. Other:

1.

2.

II. Art concepts, skills and attitudes for the month:

A. Artists are above all <u>original</u>. They do not copy from others. They do not even copy nature. They look very carefully at what they see, consider their media and decide how to use their subject matter and materials to express a <u>new</u> idea.

B. Negative spaces are as important as positive shapes in design.

C. Printmaking is an art process that transfers an image from one material to another, using ink. The image is reversed and can usually be repeated.

D. Pattern is a principle of design in which a motif or motifs are repeated.

III. Art lesson suggestions:

A. A game to illustrate concept A, above, might be one called Musical Drawings. In this lesson students start a drawing when the music starts. When the music stops they pass it to the person next to them. When the music starts again, each student picks up where the first person left off and continues the drawing in a new way, perhaps with a different medium.

B. Expand-A-Shape is a lesson in which a geometric shape is cut apart and spread out to create a design utilizing both the positive and negative shapes. (Source, the book Creative Paper Design.) This lesson could be done at an interest center.

C. *Blotto Butterflies (primary) or *Fluorescent Insects (intermediate).

D. Printmaking (see lesson plan for *Japanese Banners for general directions).

1. Primary
   a. Mono prints
   b. String prints
   c. Found object prints
2. Intermediate
   a. Cardboard or oak tag prints
   b. Styrofoam prints (*Japanese Banners)
   c. Linoleum or wood block prints

E. Show the film Discovering Creative Pattern (AEA-7 #9873) and follow it up with a lesson in which motifs are repeated. Printmaking could be used for this.

F. *Weed Drawings

G. *Metamorphosis

*Lesson plans included in this booklet.

I. Title: Blotto Butterflies

II. Purpose: To introduce the concept of bi-symmetry using a mono-print technique with wet watercolor paints.

III. Materials:

A. 9" X 12" white drawing paper,
B. Watercolor pans and brushes,
C. Scissors,
D. Glue or paste, and
E. 12" X 12" construction paper in a variety of colors.

IV. Procedure:

A. Discuss the general features of moths and butterflies, pointing out such things as wing shapes, double and single winged types, kinds of markings, colors, body shapes, antennas, etc.
B. Use the word "bi-symmetrical," pointing out that people are bi-symmetrical as well as other things (find examples in the room).
C. Demonstrate how we can make something bi-symmetrical by painting half of it and making a print of it while it is wet.
   1. Fold 9" X 12" paper in half to produce two sides 4" X 6".
   2. Starting at the fold and coming back to the fold, paint wing shapes on one half (I sometimes suggest a backward C as a top wing and a smaller tear drop shape for a bottom wing) and quickly press the two halves together.
   3. Check to see that the wing has printed on the other half, and then continue to paint and print markings. If something does not print, paint over it on the same side as the original painting was done, and press again.
   4. The last thing to be painted is a thin black or brown line down the fold for a body.
      a. These will spread some, so emphasize that a thin line is sufficient.
      b. Antennas are added later, on the background paper and do not need to be painted.
   5. Each student may make two.
D. When they are dry enough, students should choose their best butterfly and cut it out and mount it on a compatible color of construction paper.
E. Antennas are added with crayon on the background.

Note: 1. This lesson coordinates well with science units on insects.
2. A more open-ended version of this lesson can be done by making more random "blottos" and seeing what can be created out of them, other than butterflies.

I. Title: Fluorescent Insect Designs

II. Procedure:

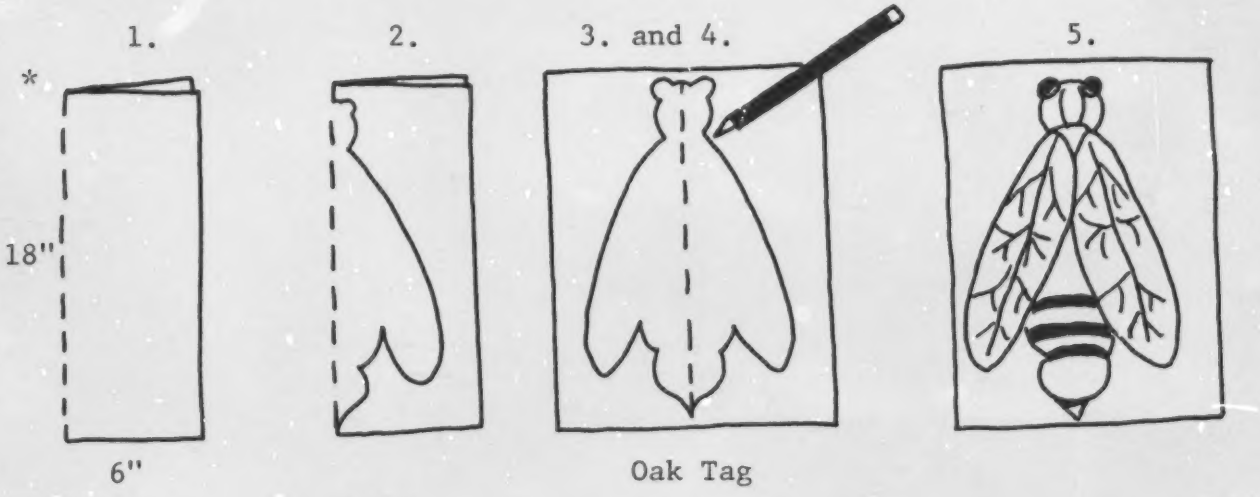
A. Show book on insects and discuss shapes and variations in insects.

B. Demonstrate steps in getting pattern put on oak tag.*

1. Fold 12" X 18" sheet of newsprint in half, the long way.
2. Draw half of the body of an insect on one side having the fold as the middle of drawing. (Do not worry about legs or antennas, they will be added with pipe cleaners when bugs are finished.)
3. Cut out bug shape and open.
4. Trace around entire bug shape on oak tag with light pencil line.
5. Throw away newsprint patterns and make lightly penciled in divisions for designs and body parts.

C. Insects may be painted with fluorescent paint.

D. When paint is dry, all areas may be outlined with black, permanent magic marker and mounted on black construction paper. Pipe cleaners may be added for legs or antennas.



Hints:

1. If fluorescent paint is not available, this could become a color mixing lesson by giving students yellow and blue paint and instructing them to paint their insect in various shades of green.
2. Younger students could substitute crayons for paint and work on drawing paper.

I. Title: Japanese Banners

II. Purpose: To learn the process of relief printmaking while exploring the art of another culture.

III. Materials:

A. Absorbent paper such as dippity-dye paper, cut into long strips about 9" X 24";
B. Dippity-dye or food coloring;
C. Newspapers
D. Small pieces of polystyrene (styrofoam) from meat or bun trays;
E. Slightly larger pieces of cardboard, in a variety of shapes;
F. Scissors and rubber cement or glue;
G. Watersoluble printers ink and brayers;
H. 10" drinking straws or dowels and yarn for hanging.

IV. Procedure:

A. Instruct students to fold a cuff about 1" wide at the top of their paper and put their name on it;
B. Then they fold the paper any way they wish, to make it small enough to dip;
Fan folds, flag folds, paper plane and hat folds or crazy folds all work;
C. Dip corners in dye solution <u>starting with yellow</u>, if yellow is being used;
D. Lay out or hang to dry;
E. Coat cardboard with rubber cement and set aside to dry;
F. Cut pieces of polystyrene, coat with rubber cement on one side and allow these to dry also;
G. When rubber cement is completely dry, on both surfaces, press styrofoam pieces in place on the cardboard to form a design;
If glue is used in place of rubber cement, stick pieces on as they are glued and allow <u>plenty</u> of time for drying.
H. When both the dipped papers and the cardboard printer's plates are dry, begin to print.
1. Using brayers, roll out ink on a smooth surface such as glass or formica until tacky.
2. Starting with the lightest color first, apply ink to printers plate and press onto dipped paper with a newspaper pad underneath.
3. Re-ink and print all of that color wherever it is desired.
4. Clean printer's plate with wet paper towel and <u>dry completely</u> before using a second color.
Repeat as desired.

I. Glue cuff down with very little glue on the very edge, leaving room for a straw or dowel;
J. Insert straw and thread yarn through it.
   1. A hook made from coat hanger wire works well for this.
   2. If dowels are used, attach yarn at the ends for hanging.

I. Title: Weed Drawings

II. Purpose:

A. To draw from natural objects in order to promote better observational skills, and
B. To draw directly with markers to promote confidence in and improvement of manual skills.

III. Procedure:

A. Discuss weed parts and their shapes.
B. Talk about how some parts might be represented by thick or thin lines, textured areas, dark or light shapes, etc.
C. Instruct students to draw directly with fine markers, working silently.
D. Distribute materials by tables as students show they are ready.

IV. Materials:

A. 11" X 17" white drawing paper,
B. Fine and extra-fine tipped markers, and
C. Weeds or other natural objects to lay on each table.

V. Closure:

A. Names and dates should be worked into the drawings.
B. Drawings may be cut apart or left whole and mounted on black construction paper for display.

Hints:
1. This could become a painting lesson by using small brushes and painting directly, instead of drawing.
2. Colored leaves could be substituted for weeds.

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I. Title: Metamorphosis

II. Purpose:

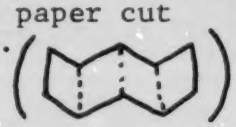
A. To reinforce the term metamorphosis as it has been presented in science:
   1. In the biological study of certain insects and amphibians,
   2. In the geological study of certain types of rocks and minerals, and
   3. In the astronomical study of the "lives" of stars.

B. To introduce the concept as an art form:
   1. Historically, and
   2. As a potential art project.

III. Materials:

A. Any media from clay to pen and ink could be used.

B. One that works well is waterbased magic markers on fan-folded paper, 9" X 24" (18" X 24" paper cut lengthwise) folded into four sections.



IV. Procedure:

A. Discuss the words metamorphosis and metamorphic in terms of students' past experience with them in science:
   1. Caterpillars into butterflies,
   2. Tadpoles into frogs,
   3. Limestone into marble, and
   4. Gas into stars, into red giants, into white dwarfs, etc.

B. Relate this to the idea as it has been presented in literature familiar to the students:
   1. A frog into a prince,
   2. "The Beast" into a man,
   3. The woman who became a tree,
   4. Cinderella into a princess,
      a. Mice into horses,
      b. A pumpkin into a coach, etc.

C. Relate this to art:
   1. From art history, and
   2. As a potential project.

Notes:
1. Students should rework their preliminary drawings until they are satisfied with the results.
2. Students who do something too simple should be encouraged to tackle something more complex, with more stages or more details.

OCTOBER

I. What's going on?

A. Fall leaves start turning color

B. Explorer's Day (previously Columbus Day)

C. Pablo Picasso's birthday (October 25, 1881)

D. Halloween

E. Other events -

F. Other units of study that might be coordinated with art,

1.

2.

3.

G. Field trips -

II. Art concepts, skills and attitudes for the month:

A. An artist's work often reflects his heritage and experiences. Artists usually do their best work when they are expressing ideas that relate to their own lives.

B. Artists also get ideas from other cultures and then use their own ideas to express similar feelings.

C. Pablo Picasso studied African art. Some of his art shows that he was influenced by that type of art.

D. Picasso was also influenced by a type of art called "Cubism" begun by other artists. He developed that style of art to the extreme.

III. Art lesson suggestions:

A. Intermediate students will be able to make a complete, *Personal Coat of Arms. Younger students might be better off making individual drawings about themselves.

*Lesson plans included in this booklet.

B. *Decorative African-type Masks can be done very simply by young (2nd - 3rd grade) children and more elaborately by intermediate students.

C. *Cubistic Cats is an intermediate or above activity, but younger students can use ½ inch manila graph paper and crayons to make robot type pictures using the lines on the graph paper as guides.

D. Halloween activities such as *Scary Creatures, torn paper pictures (using a thumb as a guide), crayon resist murals, night pictures on black paper (using white crayons or craypas) and creative pumpkin carving or decorating (try to come up with something truly unique and unusual).

E. The film, Cubism (AEA-7 #1643) might be appropriate for upper graders, perhaps as a prelude to the lesson on *Cubistic Cats.

*Lesson plans included in this booklet.

I. Title: Personal Coat of Arms

II. Purpose:

A. Cognitive:
1. That students might learn about the tradition of heraldry and symbology.
2. Apply it to themselves.

B. Psychomotor
1. That students might improve skills of folding, cutting shapes and glueing them neatly on a shield shape.

C. Affective
1. That students might become more aware of their own heritage and aptitudes.

III. Materials:

A. Paper 12" X 18" construction, enough for each student to have 1½ sheets, plus construction paper scraps.
B. Scissors, enough for each student.
C. Paste or glue.
D. Examples of coats of arms.
E. Examples of symbols (traffic signs, olympic symbols, etc.).
F. 12" X 18" newsprint or manila paper to practice on.

IV. Procedure:

A. Discuss heraldry and how it was used.
B. Discuss symbols and how they differ from pictures.
C. Demonstrate ways of designing shields.
D. Distribute materials.
E. Give step-by-step directions:
1. Instruct students to fold their practice paper in half and cut a shield shape.
2. Divide shields into four parts.
3. On each part list the following:
a. Some things you are. For example, "I am Afro-American," "I am Jewish," "I am a Weblo," and "I am a fourth grader."
b. Some things you like. For example, "I like basketball," "I like hominy grits," "I like Hanukkah," etc.
c. Some things you do. For example, "I ice skate," "I read science fiction books," "I deliver papers," etc.
d. Some other things about you. For example, My name, my hobby, my family, my pets, etc.
4. Choose one from each category and create a symbol for it.

5. Fold 12" X 18" construction paper in half, lengthwise, and insert a contrasting colored 6" X 18" sheet inside.
6. Place practice sheet over the outside of both and trace shield shape (be sure both folds are together).
7. Divide the half-shield in half again and glue each piece to opposite sides of the full shield. It might look something like this:

8. Make symbols for each category from construction paper scraps that will show up nicely on shield and glue them in the four quadrants.

IV. Share results

Hints:
1. Words other than names or initials should not be necessary.
2. Very few pencil lines should be used on symbols.
3. Symbols should be designed to fit the space.

I. Title: Decorative African-type Masks

II. Purpose: To introduce an art form from another culture while designing original, decorative masks.

III. Materials:

A. 9" X 12" black construction paper with corners cut off.
B. Small pieces of a variety of types of paper. For example foil paper, fluorescent paper, wall paper, wrapping paper, construction paper, etc.
C. Scissors and glue.
D. Paper punch, yarn scraps and other scraps (optional).

IV. Procedure:

A. Discuss African and other kinds of masks:
   1. Talk about their purpose,
   2. How they were made,
   3. What design concepts are used.
B. Demonstrate cutting features and how they are placed on the face. For example:
   1. Show how to cut a nose and mouth by folding and cutting both sides at once or how to cut both eyes at once.
   2. Show, by starting with the nose, how eyes are placed right beside the top of the small of the nose and the mouth is about one finger width below the mouth.
C. Encourage using scraps (in some cases almost as they are) for such things as eye brows, frown lines, chins, cheeks, war paint, etc.
D. If other scraps such as yarn are to be used, demonstrate how to make a thin glue line where yarn is to go and ease the yarn onto it.
E. Encourage variety, originality and individual treatment of features and decorative affects.

Note:
1. For older students, a more elaborate discussion of masks might be in order, including cross-cultural comparisons among Indian, Japanese and African masks.
2. Larger, more complex masks might also be attempted, using three-dimensional features.
3. Breakfast-food boxes, old file folders, styrofoam or cardboard could be used as armatures for three-dimensional masks that are covered with other materials such as paper-mache', tissue paper layers, cloth, etc.

I. Title: Cubistic Cats

II. Purpose: An introduction to abstraction in which students are asked to make "curvey" cats using nothing but straight lines.

III. Materials:

A. 12" X 18" white, sulfite drawing paper,
B. Pencils,
C. Rulers,
D. Fluorescent and black crayons,
E. 12" X 18" black construction paper,
F. Rubber cement, paste or glue,
G. Scissors

IV. Procedure:

A. Draw tiny sketches of cats in a variety of poses in the corners of the paper.
B. Choose one and (with a pencil) very, very, very lightly block it out free hand in straight lines as large as possible on the paper.
C. Using a ruler, go over those lines making them perfectly straight and permanent.
D. Also using the ruler, divide the cat into cubistic shapes.
E. Color the shapes with various fluorescent crayons.
F. Outline the cat and each shape with heavy, black crayon lines.
G. Cut out cats and mount on black paper.

Hints:
1. This activity might follow a discussion of cubism, particularly some of the work of Pablo Picasso.
2. It might also be appropriate at Halloween.
3. This project was inspired by stitchery from Equador in which birds were used as subjects instead of cats. Some students might find birds interesting to try also.

I. Title: Scary Creatures

II. Purpose: To increase manipulation skills by making folded-spring bodies and to encourage the creation of imaginative creatures using scraps for other body parts.

III. Materials:

A. Two strips 1½" X 18" for each student,
B. Box of scraps plus 1" strips and 3" squares of construction paper, and
C. Paste or glue.

IV. Procedure:

A. Discuss what kind of creatures there could be; what body parts they have and what makes creatures scary.
B. Demonstrate making a paper spring.
   1. Glue two strips to form a right angle (capital L).
   2. Keep the angle on the table and bring the strip that is on the bottom up and over so that it's on top.
   3. Continue to bring the bottom strip to the top until the strips are used up.
   4. Glue the ends down.
C. Cut head from 3" square by rounding off the corners.
D. Using two short strips attach head to the top of the body.
E. Using longer strips, make arms and legs.
F. Using scraps cut eyes, noses, ears, mouths, hands, feet, and scary features.
G. Write name on the back of one leg.

Note: Stress variety, originality and individuality.

NOVEMBER

I. What's going on?

A. Claude Monet's birthday (November 14, 1840). Monet was a leader in the impressionist movement in art.

B. Thanksgiving - when we take time to be thankful for what we have and to remember the Pilgrims and Indians.

C. National Education Week (unless it was in October this year).

D. Frosty mornings and sometimes the first snow.

E. Other events -

F. Other units:

1.

2.

3.

G. Field trips -

II. Art concepts, skills and attitudes for the month:

A. When a firm object is pressed into a soft material, such as clay, a concave (indented) depression results. When an object with concave depressions is the firm object (such as clay that has been fired) and it is pressed with a softer substance such as cookie dough, it leaves convex (raised) designs.

B. Most everyday objects are based on one or more geometric shapes in part or combination. In art we use this concept to either build up (synthesize) designs or pictures or abstract (analyze) them as the Cubists did.

C. The art of other cultures often begins as part of a religious observance. When it is adapted in another culture it is often used as decoration without the religious significance.

D. Clay is a plastic substance, which means it can be easily molded into a form and it will retain that form. Lately, the word "plastic" has come to stand for man made products that have that same property.

III. Suggested art lessons:

A. Two good films on clay are: Ceramic Art-The Coil Method (AEA-7 #2844) and Ceramic Art-Potters of Japan parts I & II (AEA-7 #'s 9295 and 9296). These are listed for Jr. High and above, but grades 3-6 are fascinated and I believe get a great deal out of them. If time is short showing just the coil method or part I is sufficient to get a good background.

B. A lesson in coiled pots is a good follow up lesson and might also work in well with a unit on Indian pottery. If you do not have access to a kiln, I have been told that adding a little sugar to the clay toughens it.

C. If you do have access to a kiln, *Scandinavian Cookie Presses might be fun. By making them in November, they could also double as Christmas gifts later.

D. *Changes, Changes is an example of concept B above.

E. *Sandpainting and *Pre-Hispanic Bark Cuttings are examples of concept C.

*Lesson plans included in this booklet.

I. Title: Scandinavian Cookie Presses

II. Purpose: To explore the positive and negative effects of texture in clay while producing a useable tool.

III. Materials:

A. Balls of clay about the size of an egg;
B. A variety of objects or tools for making impressions;
C. Kiln for firing clay; and
D. Glazes (optional).

IV. Procedure:

A. Form clay into a smooth ball.
B. Pinch and pull out a handle about the size of a thumb.
C. Using the handle, tap the bottom of the ball to make it flat.
D. Smooth and shape the top and edges of the clay so that it is not too thin or sharp.
E. Using thumb and curled fingers, use hands like tables and press objects into the clay to create a planned pattern.
F. Scratch names on top as part of a design and set presses aside to dry.
G. Fire and glaze (top only) and fire again.
H. Wash presses, rub face with oil, dip in sugar and press cookie dough.

Note: Line designs or designs pressed too deeply do not work well.

A. B. C. D. E.

Recipe and Directions for Using Cookie Press

½ cup margarine
½ cup white sugar
1/3 cup brown sugar
1 egg
1 teaspoon vanilla

} combine and beat with mixer

1½ cups flour
¼ teaspoon soda
½ teaspoon salt

} sift together and add to the above mixture

Mix just until dough forms with clean hands and then roll into balls. Place balls on ungreased cookie sheet. Flatten with prepared press and bake in 375° oven until golden brown, 10-12 minutes.

To prepare press:

1. Put a very thin coat of vegetable oil on the press and wipe it off. (This only needs to be done once.)
2. Dip press in sugar each time.
3. Press cookie dough gently to about ¼ inch.

Note: The recipe makes about two dozen cookies, but can be doubled, tripled or quadrupled as needed.

I. Title: Changes, Changes

II. Purpose: To raise the awareness level of young children of the wide variety of everyday things that have similar basic shapes in common.

III. Materials:

A. 9" X 12" blue or other colors background paper,
B. An assortment of small, pre-cut construction paper shapes,
C. Scissors, paste or glue, and
D. Crayons.

IV. Procedure:

A. Share the book, Changes, Changes, by Pat Hutchins;
B. Discuss, as you go along, what is taking place;
C. Spread out pre-cut shapes and pick up a few to show how the same shapes can be many things. For example, a boat or a roof, a sail or a ramp, etc.;
D. Have students take about five pieces each to begin with;
E. Encourage them to try out several changes before deciding on one and glueing it down;
F. They may wish to alter some pieces and add a few crayon lines to complete their pictures.

Notes:
1. This lesson may be repeated without the book, later in the year, using felt pieces to be glued onto burlap.
2. For this lesson waxed paper under the burlap will help keep glue from going through onto work surfaces.
3. Yarn may be used for lines.

I. Title: Sandpainting

II. Purpose: To follow up a study of Navajo Indian sandpainting with a design lesson based on the types of symbols used by the Navajo.

III. Materials:

Several types of material will work. For example:

A. 9" squares of "earth" colored construction paper and commercial colored sand or white corn meal colored with powdered tempera or food coloring (if moist food coloring is used, be sure to dry it out before storing), and glue;
B. Sandpaper squares as backgrounds for the above or as backgrounds for crayoned or painted designs;
C. Smaller squares of sandpaper (4 to 6 inches) heavily covered with crayon and pressed on slightly larger squares of unbleached muslin with a hot household iron.

IV. Procedure:

A. After presentation and discussion of the Navajo Indian's use of sandpainting, discuss them as works of art, pointing out some of the design elements and motifs.
B. Have students make several pencil designs on newsprint the size you intend to use.
C. Choose one of the sets of materials above and demonstrate how you wish students to work. For example:
   1. Using a ballpoint pen or blunt pencil trace over penciled design, pressing hard enough to leave indentations on the construction paper below. (For transferring design to sandpaper pencil scribbled on the back of the design will help.)
   2. Using a sharpened stick or working squeeze bottle, apply a thin line of glue to all lines and spaces that are to be one color of sand and sprinkle that colored sand (or sand substitute) over the entire area. (Newspaper or a low box to catch excess sand is helpful.)
   3. Repeat step 2 with other colors until sandpainting is complete.
   4. If sandpaper prints are to be made have students work directly on small squares of sandpaper, coloring hard, and covering the entire square.
   5. Invert crayoned sandpaper on muslin and press with iron set on wool or perm. press.
      a. If a fresh piece of newsprint is laid under the cloth, a second print can be made at the same time.
      b. Cloth squares can be sewn together or onto other things such as a piece of clothing or a table covering.

Note: Soaking finished printed cloth in salt water will make the design more permanent.

I. Title: Pre-Hispanic Bark Cuttings

II. Purpose: To study an art form of another culture while making attractive bark-like cuttings of our own.

III. Materials:

A. Sheets of brown wrapping paper about 8" X 10" or smaller;
B. Scissors;
C. Sheets of heavily waxed paper;
D. Newspaper pad and a household iron;
E. Elmer's glue;
F. 9" X 12" sheets of black construction paper.

IV. Procedure:

A. Discuss the ancient Mexican art form and its religious significance to the Otomi Indians who originated and still do Amate (bark) cuttings.
B. Fold a brown paper in half so that when cut a bi-symmetrical design will result, and directly cut a fancy figure or design.
C. Open and crush the design several times.
D. Carefully smooth out the design and place it between two sheets of waxed paper.
E. Lay on newspaper pad and iron with a warm (not hot) iron until crinkled parts of brown paper absorb wax and take on the bark-like appearance.
F. Lightly glue finished cutting to a black background paper.
G. If time permits, make a second one.

Source: Adapted from Art's and Activities magazine, January 1975. Source for design examples: Design Motifs of Ancient Mexico by Jorge Encisco, Dover 1953.

DECEMBER

I. What's going on?

A. Hanukkah and Christmas.

B. George Seurat's birthday (December 2, 1859). Seurat was a French Post-Impressionist painter. His huge Pointillist painting Sunday Afternoon on the Island of La Grande Jatte hangs in the Chicago Art Institute.

C. Other events -

D. Other units:

1.

2.

3.

E. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Artists are always trying to do things differently than the people who have come before them. The Impressionist painters went outdoors and tried to capture nature with light and airy looking brush strokes. The Post-Impressionists went one step further and through a scientific study of how the human eye blends colors painted tiny dots of color next to each other leaving it to the viewer's eyes to blend them. Our birthday artist, George Seurat was one of these painters.

B. By learning to manipulate materials in a very step-by-step way for a particular project, student artists learn a process they might later use to create totally new expressions of their own. Double weaving and macrame' are two such processes for this month.

C. Processes repeated on a small scale such as for greeting cards is a good review.

III. Suggested art lessons:

A. Most teachers have their own favorite Christmas decoration and gift ideas. The suggested activities are merely meant to supplement your own. If you don't have time to work them in, they can be done at other times of year. For example, *Scandinavian Woven Hearts

*Lesson plans included in this booklet.

are used as Christmas tree ornaments in the Scandinavian countries, but would work equally well for Valentines or May baskets.

B. *Stained Glass Windows are becoming popular in homes and other buildings and could be made at any time of year.

C. *Macrame' Stars become scientifically correct snowflakes with the addition of two more threads and are appropriate any winter month.

D. Greeting card ideas could be done on a larger scale using any subject other than Christmas and be appropriate any time. They could also be done on a larger scale at Christmas time.

E. If you have all your Christmas and Hanukkah crafts done early and want to celebrate Seurat's birthday, Sandpaper Pointillism is a quick and easy project. Have students make a heavy crayon picture on a sheet of medium sandpaper and then lay a sheet of absorbent paper such as newsprint (pastel newsprint looks nice) on top and press with a household iron. The result is a very pointillistic looking print and a rather nicely textured encaustic painting. Most students like to keep both.

This project also works well at other, less busy times of year.

*Lesson plans included in this booklet.

I. Title: Stained Glass Windows

II. Purpose: To explore a traditional art form with available media.

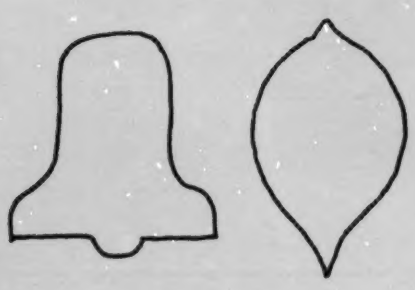
III. Materials:

A. Black paper - construction or poscer paper (which is ½ the weight of construction paper),
B. Glass substitutes such as cellophane and aluminum foil, tissue, dippity dyed paper, watercolored paper, laminated crayon between waxed paper, oiled paper, etc.,
C. Scissors, razor blades or exacto-knives, and
D. Tape, glue, or rubber cement.

IV. Procedure:

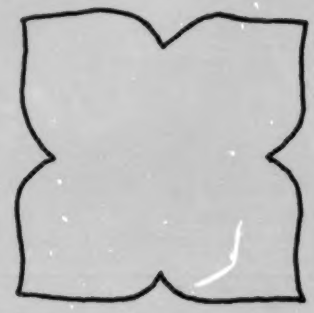
A. Fold and cut openings in black paper, leaving narrow connecting strips or build a design using ½" strips of black paper.
B. Tape, glue or cement one of the glass substitutes listed above to the back.

Suggested shapes:



Holiday ornaments,

Trip-tiches,



Quatrafoil

I. Title: Greeting Card Ideas

II. Purpose: To learn an art process while making a greeting card to share.

III. Types: Listed from simple to more complex, with procedures for each.

A. Textured Shapes
1. Lay out a variety of textured items such as corrugated paper, rough wood, meat trays, woven or brocaded cloth, etc.
2. Have students make rubbings on light weight paper such as newsprint or poster paper.
3. Students then cut shapes appropriate to the holiday from their textured paper and paste it to the front of a card and write the message inside.

B. Styrofoam Impressions
1. Trim the edges off meat or bun trays and cut to size.
2. Using pencils that are not too sharp or some other point such as a scissor, impress pictures or designs into the styrofoam. CAUTION, words print backwards!
3. Using brayers and printer's ink, cover the surface with ink and print directly on the card. The impressed lines will remain the color of the paper it is printed on.

C. Yarn Under Foil Prints
1. Cut cardboard (approx. 4" X 5") and aluminum foil to fit over all edges (approx. 6" X 7") for each student.
2. Have students draw shapes on the cardboard and trace around them with glue from a squeeze bottle.
3. Carefully follow the glue lines with rug yarn.
4. Slightly crush the foil and cover the whole cardboard with it, pressing it down next to the yarn and taping it securely on the back.
5. Using brayers and printer's ink, print on soft paper or directly on the cards.

D. Positive and Negative Designs
1. Cut appropriate colored construction paper into 6" X 12" strips (to be folded for the cards) and 3" X 6" pieces (from which designs are to be cut).
2. Students cut half designs from the small pieces and save both the half item and the "hole" it came out of.
3. Paste the part with the hole in it on the card first, then lining up the part that came out, exactly with the hole, form a complete shape.

E. Styrofoam Cutouts
   1. Trim edges off meat or bun trays and cut to size.
   2. Cut cardboard pieces the same size.
   3. Students may draw directly or trace around shapes they have cut out of paper to make guide lines for cutting out shapes.
   4. Cut out shapes with scissors (older students may use exacto-knives for small openings) and rubber cement them to the cardboard putting cement on both surfaces and letting them both get almost dry before pressing together.
   5. Using brayers and printer's ink print directly on card.

Note: This same process will work substituting tablet backing or oak tag in place of styrofoam, except that details cannot as easily be added.

F. Linoleum Prints
   1. Cut unmounted, battleship linoleum to size.
   2. Transfer a design that has been worked out on paper to the linoleum by using carbon paper or by scribbling on the back and tracing over the lines.
   3. Decide which spaces are to be cut out and which are to be left to print and mark them.
   4. Using sharp linoleum tools, scoop out everything that is not to be printed.
   5. Using brayers and printer's ink cover plate with ink and place it inked-side-down on thin, absorbent paper and turn it over.
   6. Roll large, soft-rubber brayer across the paper or rub with the heal of the hand to make a sharp print.
   7. Lift print and lay out or hang to dry.

I. Title: Macrame' Stars or Snowflakes

II. Purpose: To learn the basic square knot as a first step to learning macrame' and to produce an attractive star-shaped "snowflake."

III. Materials:

A. Ten strands of white rug yarn approx. 12" long for each;
B. One 7/8th inch plastic ring each;
C. Rust proof pins (approx. 22 each);
D. Compass or something round (7" in diameter) to draw around;
E. Pinboards (cardboard or white building board);
F. Mixture of 1/3 glue to 2/3 water;
G. Waxed paper with 7" circles drawn on;
H. Clear glitter (angel dust); and
I. Large scissors.

IV. Procedure

A. String 10 yarn pieces onto plastic rings using a lark's head loop, making sure all loops go the same way;
B. Pin ring to pinboard and spread out strings;
C. Divide strings into five groups of four;
D. Tie a square knot with each group of four, about one finger's-width (½") down from the ring;

E. Taking two outside strings from each original group of four, form five new groups of four and tie one more square knot another finger's-width out from the first row of knots;
F. When knotting is complete, dip in glue mixture, spread on waxed paper covered pin-board and pin into shape;
G. Sprinkle with glitter while still damp; and
H. When dry, remove pins and trim to the circle.

Notes: 1. If using non-pull skeins of yarn, cutting both ends of the skein will produce approximately the right length pieces.

2. For a more scientifically "correct" snowflake, start with 12 strings instead of 10.
3. People who already know how to macrame' might want to use finer string, on smaller rings and make more knots.

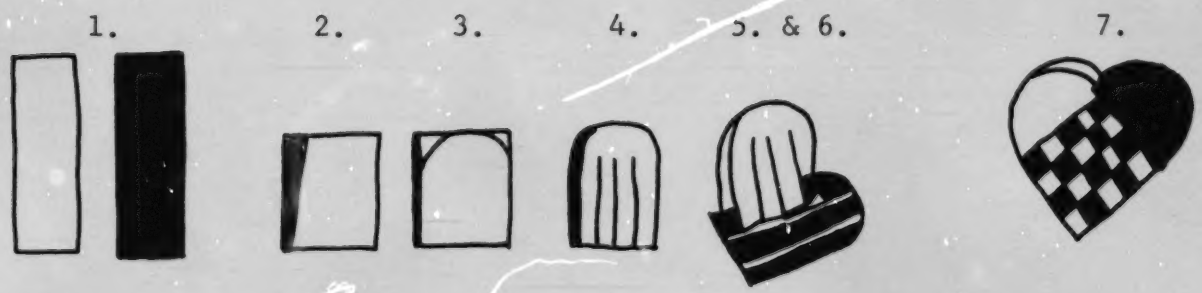
I. Title: Scandinavian Woven Hearts

II. Purpose: To introduce the process of double weaving and to explore a decorative use of a woven form from an old-world culture.

III. Procedure:

A. Take 2 contrasting colored strips of wrapping weight paper, 3" x 9" or equivalent in proportions;
B. Place one paper on top of the other and fold them in half;
C. Round off the corners to form an arched shape at the unfolded end of both papers at once;
D. Cut three or four slits, starting at the fold and stopping about 3½ inches up (make longer slits if strips are wider);
E. Pull strips apart and begin weaving one color into the other, with both pieces still folded, using one slit at a time;
F. Weave, open, closed, open, closed....and then opposite;
G. When weaving is finished, heart should open like a basket. A strip may be added as a handle for hanging.

Note: Scandinavians use these for Christmas tree ornaments. They also work well for Valentines or May baskets.



JANUARY

I. What's going on?

A. New Year - New Year's resolutions.

B. Snow time - winter sports.

C. Alexander Calder, and American Sculptor's birthday (January 11, 1870).

D. Other events -

E. Other units:

1.

2.

3.

F. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Sculpture is three dimensional. It casts a shadow and may create light patterns.

B. Sculpture may be representational or abstract.

C. Sculpture has texture, visual and tactile.

D. Our birthday artist is best known for his kinetic (moving) sculpture, particularly his mobiles.

III. Suggested art lessons:

A. *Roads or Rollercoaster Tracks is a beginning level relief sculpture project. *Space Stations on Another Planet is the more advanced equivalent. Each can be adjusted up or dowr to fit almost any grade level.

B. Puppets are an excellent form of sculpture. They can range from simple paper plate-stick puppets to paper bag, sock, hard head such as *Shreddi Mix Puppets to marionettes, complete with sticks and strings.

C. Show the film, Discovering Texture and follow it up with a texture awareness lesson.

1. Texture rubbings;

2. "Feely" bags or texture scrap books;

*Lesson plans included in this booklet.

3. Textured clay using tools or tennis shoes to create textured samples which in turn can be put together to form class or individual projects;
4. Shreddi-Mix relief sculptures;
5. Stitchery, fabric collage, or weaving projects utilizing various textured areas;
6. Develop texture vocabulary list: smooth, rough, bumpy, slick, prickly, scratchy, soft, scaley, fiberous, patterned, regular, irregular, raised, depressed, lined, shaped, matt, furry, grainy, etc.

D. Intermediate students will be able to create rather complex paper sculptures such as *White on White Paper Sculptures, while younger children might use such ready to use units as egg carton parts, styrofoam packing material, or scrap wood from a pattern company to create light and shadow sculptures.

A study of the American woman sculptor Louise Nevelson and her sculpture would be an excellent motivational background for this project.

E. Celebrate Calder's birthday by making mobiles.

F. Plaster or clay poured into a sand mold is another way to create interestingly textured forms.

G. All sorts of winter and snow lessons, from real snow sculptures to black and white drawings on blue paper featuring bare trees and snow-hills; paper snow men with real cloth scarves to popped corn or packing material pictures or sculpture.

*Lesson plan included in this booklet.

I. Title: Roads or Rollercoaster Tracks

II. Purpose: To teach the concepts of bumps and curves, while improving cutting and pasting skills in young children. Also to produce attractive relief sculptures as finished products.

III. Materials:

A. 3" X 9" strips of three different bright colors of construction paper and one 9" X 12" sheet for a background. (1 of each color 3" X 9" and one 9" X 12" sheet for each student.)
B. Scissors
C. Paste or glue

IV. Procedure:

A. Discuss how hilly, curvey, country roads look or ask children to remember seeing a rollercoaster or a picture of one. When they are able to imagine the scene;
B. Demonstrate cutting gently-curved strips about the width of a finger from each of the 3" X 9" strips (about 4 or 5 from each strip).

C. Demonstrate pasting curved strips flat, upover and connecting to each other to form "fun" paths for pretend cars. (Paste should be applied lightly to just the ends of each strip.)
D. The whole background should be covered with "tracks."
E. The finished product should be a colorful and pleasing to look at relief sculpture.

Hints:
1. Fall or spring colors might work nice for this project. if this project were to be done at one of those times of year.
2. For kindergarten or transition room children, just cutting the large strips into four strips might be challenging enough, without worrying about making curves.

Teacher Center

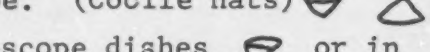
I. Title: Space Stations on Another Planet

II. Purpose: To create a unified relief sculpture with futuristic architectural-type elements.

III. Materials:

A. 9" X 12" sheets of construction paper in light and dark shades of a variety of colors;
B. Scissors;
C. Glue

IV. Procedure:

A. Choose two 9" X 12" sheets of construction paper, a light and dark shade of one color. (For example, light and dark blue, light and dark green, gray and black, etc.)
B. Keeping one sheet whole, cut parts to construct related shaped "buildings" and "passage ways" from the other.
C. Some "rules" might help stimulate the imagination:
   1. This planet is susceptible to high winds and, therefore, nothing should be too high, yet the surface is too hard to put things underground and, therefore, low buildings are suggested.
   2. This planet has zero gravity, therefore, all parts of the station must be connected with paths, stepping stones, ramps, tunnels or something for people to travel in their magnetic shoes or shuttle craft on.
   3. The dark and light shades of the same color provide for camouflage when viewed from a distance - and since it is viewed from a distance, details are not necessary.
D. A demonstration of some construction techniques might help students get started. For example, constructing round units by glueing the ends of strips together to form rings and applying glue to one edge to mount them in place. "Roofs" for round units may be made by cutting a circular shape, slitting it to the center and glueing it into a cone shape. (Coolie hats)  These also make good radio telescope dishes or in combination as space ships or fountains or whatever strikes the imagination. Round rings can also be creased to form square or triangular units. Strips can also be slotted to create tear-shaped units or V combinations.
E. Once all units are in place and connected, some students might want to alter the shape of their backgrounds slightly by rounding off corners or bending up edges to contain the "station."

I. Title: Shreddi Mix Puppets

II. Purpose: To explore a sculptural form in the making of puppets.

III. Materials:

A. Commercially prepared paper mache' material called "Shreddi Mix" or home made substitute;
B. Wheat paste and water;
C. Newspaper cut in fourths (single sheets in half);
D. Paper tubes about 5" long (toilet paper rolls are fine);
E. Masking tape cut in about 4" pieces;
F. Baby-food jars or something similar;
G. Appropriate colors tempera or acrylic paints;
H. Cloth scraps of sufficient size for puppet shirts; and
I. Small pieces of felt for hands.

IV. Procedure:

A. Ball up one piece of newspaper and place on top of paper tube (do not stuff it down into the tube);
B. Take second piece of newspaper, center it over the top and tuck all edges up under;
C. Tape the newspaper ball to the tube with masking tape;
D. Stand tube up in baby food jar;
E. Spread a thin (about finger thickness) coat of ready to use paper mache' mixture over the entire ball;
F. Add features such as noses, ears, etc. with more of the mixture,
   1. Oak tag amatures may be used for large features,
   2. If students are making people you may need to stress that chins stick out and that mouths are very close under the nose, etc.;
G. Let head dry several days;
H. Paint appropriately, including down the neck a ways;
I. Cut two pieces of cloth the shape of a shirt and sew shoulder and side seams with right sides together;
J. Turn shirt right side out and glue onto puppet neck,
   1. The tube may be trimmed as needed,
   2. A rubber band will help hold it until glue dries.

Hints:
1. Puppets may be set on top of pop bottles for display.
2. Puppet plays should be written to incorporate a few characters at a time.
3. If Shreddi Mix is not available, sawdust and wheat paste could be substituted.

I. Title: White on White Paper Sculpture

II. Purpose: To study three dimensional patterns as a function of light and shadow on bent surfaces.

III. Materials:

A. 12" X 18" white drawing paper for folding and cutting;
B. 9" X 12" white drawing paper to attach sculptures to;
C. Glue for attaching sculptures to basic; and
D. Scissors for cutting designs.

IV. Procedure:

A. Discuss "sculpture," free standing and relief (one that just sticks out from a flat surface);
B. Show examples of each;
C. Demonstrate how to get started:
   1. Fold and cut 12" X 18" paper (slits on fold),
   2. Open and bend cut parts in or out,
   3. Bend the whole paper to stand free or stick out,
   4. Make tabs or folds for attaching to base,
   5. Glue bottom or sides to base paper;
D. Display finished projects.

Note: 1. In a 45 minute period many students are able to make two sculptures.
2. This would be a good follow up lesson after seeing the film "Discovering Creative Pattern" or "Discovering Texture."

FEBRUARY

I. What's going on?

A. President's Day

B. Valentines Day

C. The German painter, Franz Marc's birthday (February 8, 1880)

D. Other events -

E. Other units:

1.

2.

3.

F. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Traditional or folk arts and crafts can be a rich resource for modern, original art work.

B. Hearts and parts of hearts have played a traditional role in many types of designs.

C. Color choices can have an emotional affect in art work.

III. Suggested art lessons:

A. Traditional valentines of all kinds are always a delightful way to improve cutting and pasting skills; improve fluency, by seeing how many different ways hearts and half hearts can be used in picture and design and to confront the problems of artists and technicians in the greeting card business.

B. A Valentine factory might be a good mass production project. Some members of the class are designated designers, others assembly line workers, others business managers or sales personnel, etc. If the advertising personnel do their job early enough, other classes might be a good source of revenue for a super class party on Valentine's Day.

Teacher Color

C. Other projects that require related skills to those of cutting hearts are *Quilt Blocks for younger students and *Yarn Designs for older students.

D. *Pennsylvania Dutch Designs are based on the use of hearts in part and combination with each other and other elements. Older students might find this a more sophisticated activity instead of just making valentines.

E. Patriotic colors (red, white and blue for Americans) have an emotional affect on us since they are symbolic of our nation and what it stands for. This can be a good lead into how colors affect us in other ways, how it might differ from culture to culture, etc.

1. Weaving with "patriotic" colors,
2. Pulled string designs using red and blue on white,
3. Designing a flag for a make-believe nation, or
4. Collecting examples of a favorite color from colored magazine pages might reinforce this concept.

F. Studying the work of Franz Marc, our birthday artist, might be a good motivational background to a painting lesson in which other than traditional colors are used for emotional effect.

G. Younger students might make colorful *Folded Animals instead.

*Lesson plans included in this booklet.

I. Title: Quilt Blocks

II. Purpose: To study a traditional folk-art form and experiment with our own creative version, using the concept of positive and negative design.

III. Materials:

A. 8" squares for backgrounds (white drawing paper works well).
B. 4" squares construction paper (two per child) in a variety of colors or a color combination agreed on by the class, or selected by the teacher.
C. Scissors and paste or glue.

IV. Procedure:

A. Show examples or pictures of quilts of many kinds and discuss the tradition and how it might have gotten started (to put scraps to a good use, for example) and how it is done.
B. Explain the use of individual blocks and how the class can put all their blocks together to form a paper likeness of a quilt.
C. Demonstrate how to fold paper (for beginning level fold once, for older students twice) either straight or in a triangle.
D. Demonstrate cutting, starting at the fold, making "fancy" cuts and ending at the fold (like a heart whose sides exploded).
E. You should end up with two squares with holes in them, but all borders in tact and two parts that have come out of the holes.
F. Show students that if you line the pieces that have square edges up in opposite corners the spaces that are left are just the right size to put the parts that came out of the holes (parts that came out of a diagonal hole will need to be turned diagonally to fit).
G. Finished squares can be mounted on a background or pinned on a bulletin board to look like a quilt.

Hints: 1. This could be compared to Cuna Indian Molas.
2. Older students might make molas instead.

I. Title: Yarn Designs

II. Purpose: To learn to choose and manipulate materials to create a pleasing design.

III. Materials:

A. 8½" squares of ditto or typing paper;
B. Handy lengths of yarn (see hint) in a variety of colors;
C. Waxed paper;
D. White glue;
E. 9" square construction paper in a variety of colors.

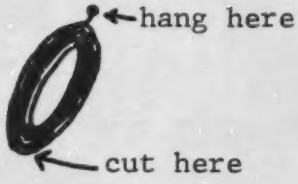
IV. Procedure:

A. Fold the 8½" squares into 4th.
B. Cut a snowflake-like shape, though not with too many holes.

C. Choose a color scheme of yarn.
D. Laying the cut-paper shape on waxed paper spread a small amount of glue on the first portion to be covered with yarn (beginning either from the center or from the outside edges).
E. Carefully guide the yarn around the shape so that the entire paper will be covered with yarn.

F. Shapes within the shape may be created and filled in.
G. For variety, two colors of yarn may be twisted or three colors braided to enhance the color scheme.
H. The completed yarn design may be mounted on the 9" squares of construction paper for display.

Hint: Rug yarn which comes in non-pull skeins may be unfolded into a loop which is tied at one end. If you cut the opposite end you may hang the tied end and the yarn will be readily available, in the handy lengths for almost any project.



Yarn may be pulled out, one strand at a time, by pulling down, not out.

I. Title: Pennsylvania Dutch Designs

II. Purpose: To explore a traditional decorative art form and to show that many original designs can be produced using limited shapes in combination.

III. Materials:

A. 9" to 12" diameter circles, cut from drawing or construction paper (paper plates could be substituted).
B. Paper pieces or scraps:
   1. Construction,
   2. Tissue,
   3. "Adventure" or wrapping paper.
C. Markers, crayons or paint.

IV. Procedure:

A. Discuss "Folk Art" and show examples.
   1. Like folk tales or folk lore, folk art has been handed down for generations.
   2. Talk about the significance of Hex signs.
   3. Certain elements such as hearts, styalized birds and flowers (made from hearts and parts of hearts), scrowl, paisley, and teardrop shapes are common.
B. Demonstrate how to cut these shapes (two at a time) and arrange them in a unified, bi-symmetrical design. Elements should relate to each other and to the circular shape of the background.
C. Final touches may be added with markers, crayons or paint.

Note: 1. This lesson could be followed up with a project in tole painting or rose mallowing.
2. Hex signs make good designs for round linoleum blocks.

Teacher center

I. Title: Folded Animals

II. Purpose: That student might make a sculptural representation of an animal that will have some of the features of a real animal, with some liberties.

III. Materials:

A. 9" X 12" construction paper in various colors and 4" squares;
B. Scissors;
C. Crayons;
D. Paste or glue.

IV. Procedure:

A. Discuss animals with four legs;
   1. Differences and similarities.
   2. Name several.
B. Demonstrate making an animal;
   1. Fold 9" X 12" paper exactly in half.
   2. "Find the fold" and put two fingers right next to the edge and make a very small dot on the fold next to the fingers. Move fingers to the other side and make another dot two fingers width in from the edge.

Fold

   3. Open the paper up and cut the fold to the dots and no further!
   4. Lay the paper down and fold each end up and back to the dot.
   5. Flatten one set of "legs" and lay the closed paper in front of you with the side that opens toward you.
   6. Place all fingers (not whole hand) on the paper, in the middle and draw a "mouse hole" door around fingers.

Horse or Giraff

   7. Cut both sides at once and save the parts that are cut out. (Put spots, stripes, etc. on bodies before head is attached.)
   8. Let one table at a time get 4" squares to make heads (need not be the same color as body).

Dog

   9. Round off corners to make as large a head as possible. For animals with longer heads alter the circles accordingly.

Paste

   10. Make faces on heads, adding eyes, ears, noses, trunks, etc. while they are flat. (Put names inside bodies at this point.)
   11. Put paste at the very top on both sides of the folded back parts of the body and press head on so that it sticks up above the body (for animals with necks, they are to be pasted on first).

12. Put paste at the top of the hind legs and put tail on the same as the head. If tail is too small it may be pasted between legs.

Note: 1. These are not meant to be realistic animals, so color is not especially important; in fact, a "Blue Horse" might be a good lead into this lesson following a discussion of the painting by Franz Marc by that title.
2. Students might be encouraged to take other "artistic license" with their animals also.

MARCH

I. What's going on?

A. The coming of spring with the return of migratory birds;

B. St. Patrick's Day;

C. Preparing for Easter;

D. Michaelangelo, an Italian sculptor, poet, painter, and architect's birthday (March 6, 1475);

E. Other events -

F. Other units:

1.

2.

3.

G. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Artists often choose or create a format to fit their subject matter or fit their subject matter to a particular shape.

B. Looking for the shapes formed by the relationship of items sometimes helps artists get proper proportions in their work.

C. Working small and then enlarging the image is a good way for beginners to see relationships of shapes in a space.

D. The film Discovering Line (AEA-7 #9875) presents many concepts about line and drawing.

III. Suggested art lessons:

A. Birds are a good subject matter for spring.

1. After a rather scientific study of birds, it is surprising how well many children can create their own rather realistic birds using torn construction paper. (Second grade and above.)

Teacher Center

2. *Birds in a Space calls for a more creative approach to bird shapes in which they are altered to fit a particular shape.

B. *Still Life Drawing can be done in a number of ways!

1. In the introductory lesson I have suggested looking for shapes.

2. Another lesson for more advanced students is pure contour drawing in which only the outlines are made without lifting the drawing instrument.

3. For still more advanced students try having them draw the light and shadow shapes rather than the outlines.

   a. Using an all white still life, put a strong light at one side to create high contrast.

   b. Students then draw with white chalk or crayon on gray paper and fill in all the highlights.

   c. At the very end, a few of the very darkest shadows can be drawn in with black crayon or charcoal.

C. *Eggs-otic Ovals is similar to several other lessons using shapes to create items and is just for reinforcement and Easter-time fun.

D. *Slide Making is one example of concept C. Another is to cut a small "window" about 1½" X 2" in a piece of paper and use it as a view finder to pick out pleasing arrangements of lines and shapes in nature or magazine pictures and then enlarge them.

E. Michaelangelo worked on a very large scale, but made small sketches first. He also made his subjects fit a space.

F. Show the film Discovering Line and follow up by making line samplers.

*Lesson plans included in this booklet.

I. Title: Birds in a Space

II. Purpose: To make students aware of artists' tendencies to make a subject fit the shape of its space.

III. Materials:

A. Examples of art work in which subjects were chosen or altered to fit a shaped space.
   1. Magazine covers sometimes have an artist's work that fits a format.
   2. Artists sometimes distort a subject to fit a particular canvas shape. Pablo Picasso's "The Old Guitarist" is a good example of this.

B. A large variety of sizes and shapes drawing papers, for example, (6" X 9", 8" X 12", 8" X 8", 7" X 10", and circular 7" or 8" diameter).

C. Crayons or other drawing or painting media.

IV. Procedure:

A. Show examples and discuss what the artists have done to make the subject fit the space or a space to fit the subject.

B. Distribute paper so that people near each other have different sizes and shapes.

C. Encourage students to make drawings where the subject almost completely fills the space and maybe even touches the opposite edges of the paper.

D. Students should color in the space around the bird to to show a bit of the environment.

Hints:

1. A simpler lesson, similar to this, is to give everyone paper that is 9" X 24" (18" X 24" paper cut lengthwise) and talk about things that are "long and low" and "tall and thin" and have students draw one on one side and the other on the back.

2. The Little Golden Book <u>The Bunny and the Egg</u> has a little bunny who finds an egg and imagines what might be inside it. A lesson in which everyone receives the same shape (a circle or oval for example) and each draws something different that is "squeezed" inside it, might be another idea to try.

I. Title: Still Life Drawing (Introductory Lesson)

II. Purpose: To study contour, space, and form in drawing.

III. Materials:

A. 12" X 18" white or manila drawing paper.
B. Black or brown crayons or markers.
C. A still-life arrangement - such things as:
   1. Plants,
   2. An old shoe or boot,
   3. An interesting bottle, vase or pot,
   4. Driftwood or other interesting items.
D. Drawing boards as needed.

IV. Procedure:

A. Discuss the shapes of items in the arrangement and the shapes they form in the arrangement, in relationship to each other.
   1. For example, if you were to put one item in a box, would it be more square than rectangular, more tall than flat or what shape would it be?
   2. If you were to put three items in a box and they were to be kept in the same spacial relationship as you see them from where you are, what shape would the package be?
B. Seat students so they can see the still life (some might need to move to the floor).
C. Ask students to look more at what they are drawing then they do at their papers.
D. They should be perfectly quiet as they draw, so that they can each concentrate on what they see.
E. Remind students to draw only what they see, not what they know about the items.
F. These are not to be photo perfect nor even frameable drawings, but are a learning exercise and rather than erase, students should simply draw over their first lines to correct.

Note: If time permits some students might want to color or shade in shadowed areas.

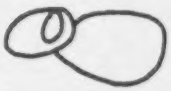
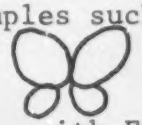
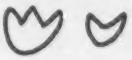
I. Title: Eggs-otic Ovals

II. Purpose: To explore the oval as a basis for creating more complex forms. Objective: Given a variety of sizes and colors of pre-cut construction-paper ovals, students should be able to use them in part and/or in combination to create representations of such things as animals, butterflies, flowers, vehicles, etc.

III. Materials:

A. 12" X 18" construction or drawing paper for backgrounds;
B. Pre-cut egg shapes in several sizes and colors;
C. Scissors;
D. Paste or glue;
E. Crayons for final details and surroundings;
F. Scrap box for adding parts that are not oval related.

IV. Procedure:

A. Discuss the oval as a shape.
B. Talk about things that are somewhat oval in nature (such as eggs, peoples' faces, bugs, etc.).
C. Explain that by adding egg shapes together or changing them slightly we can make a lot of other things.
D. Hold together a few shapes as examples such as a  dog with floppy ears, a butterfly  or a V-W . (They will come up with Easter bunnies and space ships on their own.)
E. Cut a couple of eggs to show such things as  tulips, a baby buggy or whatever.
F. Explain that we are <u>not</u> going to make decorated eggs, but use egg shapes to make a picture.
G. Distribute materials. Start out with 4 or 5 eggs each.

Hints:
1. This same type of lesson works well with other shapes such as hearts and half-hearts, circles and parts of circles, rectangles or just geometric shapes in general.
2. The book <u>Changes, Changes</u> by Pat Hutchins is a good motivation for a kindergarten or beginning primary lesson using a variety of small shapes.

Teacher center

I. Title: Slide Making

II. Purpose: To explore the elements of design using the projected images in hand-made slides. Objective: Given 2" X 2" slide mounts and variety of transparent and opaque material, 6th grade students should be able to create a slide that has good color, balance and spacing with interesting shapes, when projected on a screen.

III. Materials:

A. 2" X 2" slide mounts (available from Porter's Camera Company).
B. Household irons (2).
C. Cellophane bits of various colors.
D. Laminating tissue or clear cellophane 2" X 4" to be folded or two 2" X 2" pieces to be put together.
E. Odds and ends such as crayon chips, bits of feather, thread, hair, paper shapes, etc.
F. Rubber cement to put together cellophane.
G. Exposed slides for scatching or bleaching.
H. Fine-tipped markers.
I. Sharp instruments for scatching.
J. Q-tips and bleach (optional). (If you use bleach, please warn students about fumes and danger.)

IV. Procedure:

A. Show a few examples and discuss them.
B. Talk about the various materials and ways to use them.
C. Remind students about the art elements and how they might try to achieve them.
D. Demonstrate putting a slide together.
   1. Give them the slogan "Dull side inside, shiny side outside" for the laminating tissue.
   2. Warn against excess rubber cement on the cellophane ones.
   3. Remind them of the difference between transparent and opaque materials and their effects.
E. Distribute materials and establish an order for using the irons and projectors.

Hints:
1. When slides are finished you might want to project a tray of slides while playing Herb Alperts "Rise" or some other peppy music with a definite beat.
2. Larger slides, without mounts, can be made in a "baggie" and projected by laying on an overhead projector. This might be easier for younger students.

Teacher color

APRIL

I. What's going on?

A. Easter usually falls early in April.

B. Warmer weather means riding bikes, taking hikes, and flying kites.

C. Thomas Jefferson's, American architect and statesman, birthday (April 13, 1743).

D. Leonardo daVinci's, Italian artist - inventor, birthday (April 15, 1452).

E. Other events -

F. Other units:

1.

2.

3.

G. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Drawing and painting are related. Some types of painting are simply drawing with a brush or knife in a wet medium.

B. Mixed-media art pieces sometimes combine drawing and painting techniques to produce specific qualities or effects.

C. "Monochromatic" is a word that means "one color." When artists make a monochromatic painting, they usually use several shades and tints of a given color.

D. Artists are always inventive. Some artists, like Leonardo daVinci invented useful things. Today this is called product design.

III. Suggested art lessons:

A. Show the film Discovering Color (AEA-7 #9882) and follow it with a lesson in color mixing, emphasizing experimentation rather than painting a picture.

Teacher Color

B. *Watercolor Plants in Pots is an example of concept A above.

C. *Complete-a-picture is an example of concept B above.

D. *Green, Green, Green Puzzle is a beginning level lesson introducing painting monochromatically. *Anamorphic Perspective utilizes two monochromatic paintings painted by older students.

E. Have students draw children bending and reaching, hunting for Easter eggs..

F. For more advanced practice in drawing, bring a bicycle in and have students draw parts of it (just the seat area, just the peddle, or just the handle bars). Fine tipped magic markers work well for this to keep erasing to a minimum.

G. Have students be artist inventors doing architectural or product design like our two birthday artists.

1. Draw the front view and floor plan for a dream house or public building.
2. Trace models from a pattern book and designing a new costume;
   a. Astronaut suit,
   b. Sports uniform,
   c. Clown suit,
   d. Evening or bridal gown,
   e. As well as everyday clothing.
3. Design a "Super Chair" or other device that has special features of the future.

H. Plan ahead for May baskets (see May plans).

I. Design and fly kites.

*Lesson plans included in this booklet.

I. Title: Watercolor Plants in Pots

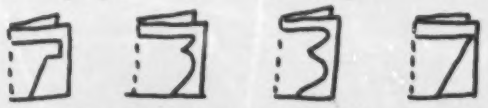
II. Purpose: To study plant forms and colors, using direct painting techniques.

III. Materials:

A. 12" X 18" white or manila drawing paper;
B. Watercolor sets (pre-moistened);
C. Small or medium brushes;
D. Containers of water;
E. Plants, pictures of plants or examples;
F. Construction paper pieces for pots (about 6" square);
G. Scissors and paste or glue.

IV. Procedure:

A. If plants are available, point out the kinds of branching, trailing or stem types that occur.
B. Discuss leaf shapes and how they are placed on the stems, etc.
C. Observe colors (undersides vs. top, in the light vs. in the shade, etc.).
D. Ask student how they think they might be able to produce such color differences;
   1. For example, mixing colors,
   2. Thinning paint with water,
   3. Painting over part of the leaf, etc.
E. Demonstrate how to paint thin lines for stems by not pressing too hard on brush.
F. Remind students that stems get more delicate as they go up.
G. Demonstrate cutting various kinds of pots by folding the paper and cutting directly.



, etc.

H. Place pot on paper but do not paste down.
I. Lightly mark where pot will come to and remove it.
J. Start painting stems below the line where the pot will be and paint upward and outward lifting brush slightly as you go, to make stems or leaves thinner.
K. When plants are finished, paste or glue pot over stem bottoms and if time permits decorate pots with crayons.

Note: Plants come out best when painted directly, without sketching first. Resist students' tendencies to want to do this.

Teacher center

I. Title: Complete-a-picture

II. Purpose: To study texture, color and the characteristics of various media in producing a representational picture.

III. Materials:

A. Magazines for clipping or already clipped half-pictures;
B. 12" X 18" manila paper;
C. A variety of media such as crayons, craypas, chalk, water color and tempera paints; and
D. Rubber cement or glue.

IV. Procedure:

A. Choose an illustration or advertisement from a magazine and cut it in half.
B. Mount the half-picture in the middle or in one corner of the 12" X 18" manila paper.
C. Choose a medium or combination of media that seem best suited to completing the picture, matching the colors, textures and subject matter in the magazine picture portion.
D. Using a lot of imagination and the chosen media, extend the picture to the 12" X 18" size so that the original picture portion looks like a natural part of the whole.

Hint: Magazines like Boy's Life or Sports Illustrated contain a lot of pictures that might appeal to children.

I. Title: Green, Green, Green Puzzle

II. Purpose:

A. To make young children more aware of the variety in range to be found in any one color such as green.
B. To have students experience the various effects of different sized brushes.
C. To produce a monochromatic design with the shapes of puzzle pieces as motivation.

III. Procedure:

A. Using heavy paper (wrapping paper will work, but something heavier is better if available) the size of a bulletin board, draw and number puzzle pieces and then cut apart.
B. Spread newspapers on tables or floor and lay one or two pieces at each station.
C. Gather as many different types of brushes in as many sizes as possible.
D. Mix or help students mix several shades and tints of green (about 7 or 8 work well). Add more yellow, more blue, a little white or a little black or red to vary the types of green.
E. Discuss "green" by asking students to think of things that are green or pointing out things around the room that are green, finding as many different shades and tints as you can.
F. With a small container of paint in one hand a brush in the other, students should rotate among the stations placing a little of their color on each puzzle piece, with their brush held in different ways to see what kinds of brush strokes they can make while relating to, but not painting over, anyone elses work.
G. When all of the students have had a chance to paint (it usually works best if only 6 or 8 students are painting at once), lay the puzzle pieces aside to dry.
H. When paint is dry, turn the pieces over and put puzzle together and tape in place, ready for display.

Hints:
1. This project could be done in almost any color.
2. The finished puzzles are usually quite attractive by themselves, but after a period of time, could become a background for other work, for example, as a jungle for folded animals.

Teacher Center

I. Title: Anamorphic Perspective or "Louvers"

II. Purpose: To explore a Renaissance art form in a contemporary way.

III. Materials:

A. Sheets of 12" X 18" oak-tag board (2 each);
B. Sheets of 12" X 18" black construction paper (3 each);
C. Tempera paints and pallet for mixing;
D. Tempera brushes and containers of water for cleaning;
E. White glue;
F. Rulers and pencils for marking;
G. Scissors or paper cutter.

IV. Procedure:

A. Make two simple monochromatic abstract paintings on each of 2 oak-tag boards 12" X 18".
B. Carefully measure and mark all three black construction paper with lines one inch apart. (Folds are easier if pencil marks are sharp enough to score slightly.)
C. Fan-fold two of the sheets exactly on the lines.
D. Glue both sheets to form a corrugated surface on the third sheet. (This takes patience.)
E. When paintings are dry, cut into 1 inch strips being careful to keep the strips in order.
F. Glue both paintings to the corrugated surface with one painting on one side and the other on the opposite side of each louver so that when viewed from one direction one colored motif is visable and when viewed from the other direction the second color scheme shows. (The paintings should appear to change color and pattern as the viewer walks past the painting.) For example, a painting done in shades of blue using a theme of squares and rectangles might give way to a painting done in shades of orange with a circular motif as the viewer walks by.

Hints: 1. This project is quite time consuming and might take several sessions to complete.
2. Accurate measuring, folding, cutting, and glueing are extremely important to this project.

MAY and JUNE

I. What's going on?

A. May basketing.

B. Spring flowers and birds abound.

C. Mother's Day.

D. Memorial Day.

E. Albricht Durer's birthday (May 21, 1471).

F. Looking forward to summer.

G. Other events -

H. Other units:

1.

2.

3.

I. Field trips -

II. Art concepts, skills and attitudes for the month:

A. Design elements and principles are used in picture making, but not all designs are pictures, since they are not always representational of a particular subject. Designs are often composed of a family of shapes or lines working together.

B. The word "Perspective" refers to the process of representing the spacial relationship of objects as they might appear to the eye.

C. Observation is an extremely important skill for artists to practice.

III. Suggested art lessons:

A. May baskets may have to actually be done in April to be ready for May 1st. *Double-cone May Baskets and *Sixteen-fold May Baskets are two favorites.

*Lesson plans included in this booklet.

B. *Kalidoscopes are an example of designs for design's sake. Another, more sophisticated design lesson is one done with black, white and dark gray shapes on light gray backgrounds. Using the idea of designs being a family of shapes working together and remembering the principles of balance (formal or informal) and unity (elements that belong together and relate to each other) this can be a very effective lesson for older students.

C. Make *Histiometry designs and follow up by making stitchery on paper, felt, cloth or velour-paper covered cardboard, and colored rug warp or heavy crochet thread.

D. Show the film Discovering Perspective (AEA-7 #2248) and follow up with a lesson in perspective (interactive or mechanical) appropriate to the level of the children. The woodcut by our birthday artist, Albrecht Durer, Demonstration of Perspective Drawing of a Lute might be a good motivational resource.

E. Most teachers like to take students out this time of year. Before going out you might have students draw their shoes (young children can trace around theirs and then fill in details) and show part of the leg. Then, when they go out, they can fill in the entire space around their feet with the leaf shapes, flowers, stones, insects, etc. that they observe.

F. *Mother's Day Cards with Holes is one type of card that can call upon students to use their imaginations.

*Lesson plans included in this booklet.

I. Title: Double-cone May Baskets

II. Purposes:

A. To introduce the concept of design as opposed to picture making.
B. To show that art is more than just illustration, but also includes decoration.
C. To give students an opportunity to apply their own creative designs with crayons to 9" X 9" squares which they fold into May baskets as a product to take home.

III. Materials:

A. Squares (9" X 9") of a variety of colors construction paper.
B. 1" X 12" strips for handles.
C. Crayons.
D. Stapler and staples.
E. Manila paper to draw pictures of children May basketing, when baskets are finished.

IV. Procedure:

A. Talk about the difference between design and pictures, ie. That designs may be shapes, dots, dashes, lines or things arranged in such a way that they form patterns which in this case are for the purpose of decorating a May basket.
B. Point out that some designs are symmetrical in that in opposite sections of the square the elements are repeated (show examples and how to fold to get four triangular divisions).
C. Stress getting the design way out to the corners so that once the basket is put together the design will still show.
D. Instruct students to decorate both sides of their square and to put a design on one side of the strip and their name on the other for the handle.
E. Put two piles of squares on either side of the room and have half of the students go one direction and half the other to pick up materials without too much congestion.

V. Conclusion:

A. When students have designed both sides of their square and the strip they should bring them to be stapled.
B. They place their finger on the center, pull up one corner and pinch the two sides together. Then remove their finger and pull up the opposite corner, pinch it and overlap the two sides.

C. You will need to do the actual stapling.
D. When students have finished their baskets they may take manila paper to draw pictures of children May-basketing.
   1. Ringing doorbells,
   2. Running,
   3. Hiding,
   4. Chasing, etc.

Note: This lesson could be done at other times of year and called "quilt blocks," magic carpets," or "design squares."

I. Title: Sixteen-fold May Baskets

II. Materials:

A. 9" squares of construction paper in pastel colors.
B. 12" strips about 1" wide for handles.
C. Markers, etc.

III. Procedure:

A. Discuss May baskets - what they are, what they are for, etc.
B. Demonstrate folding squares into 16 sections by:
   1. Fold in half and open,
   2. Fold in half the opposite way - open,
   3. Fold each edge to the middle - open,
   4. Turn and fold, etc. until there are 16 small squares within the large one.
C. Demonstrate cutting one side of each of the outer four squares (see example).
D. Instruct students to decorate <u>while</u> <u>flat</u>. They should decorate the entire inside plus the parts that will be turned up on the outside.
E. Show them how to glue flaps <u>inside</u> for the neatest baskets.

Note: Crayons, markers, construction or other paper scraps can all be used to decorate with. Three dimensional flowers glued on stems or on the sides of baskets are one possibility.

Teacher Color

I. Title: Kalidoscopes

II. Purposes:

A. To show that elements in a design can be put together in a variety of ways to form a unified pattern.
B. To introduce or reinforce the concept of radial-symmetry.

III. Materials:

A. 12" circles cut from drawing or construction paper;
B. Pieces of tissue paper, about 2½" X 4", in a wide variety of colors; and
C. Rubber cement.

IV. Procedure:

A. Discuss how kalidoscopes work;
B. Fold circles in eighths for guide lines;
C. Stack four pieces of the same color tissue paper, fold and cut a "fancy" shape;
D. Arrange the cut pieces along four of the guide lines and rubber cement in place (save the scraps);
E. Cut four more and arrange between the first four (overlapping is alright);
F. Use scraps as they are or recut to fit spaces left over, to complete the design.

Note: If rubber cement is not available pieces may be lightly tacked with glue then the whole circle covered with a sheet of light colored tissue and painted over with diluted glue.

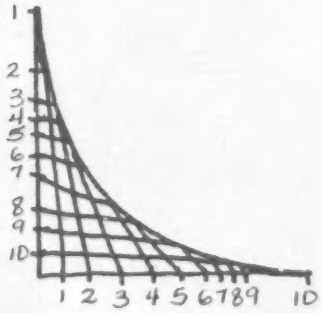
I. Title: Estiometry

II. Purpose: Using 8" X 10" paper students learn to create designs that could be turned into "Curved" string stitchery.

III. Procedure:

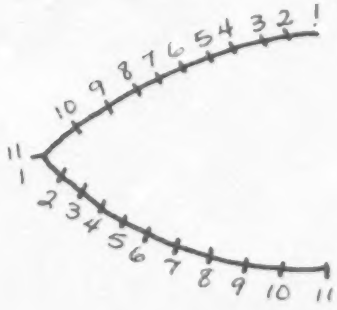
A. Demonstrate how curved designs happen when straight lines overlap, being drawn from points on an angle. Note: A right angle is easiest.
B. Talk about the fact that there must be the same number of "tick" marks on each part of the angle. For example, if one arm of the angle is twice as long as the other the marks should be twice as far apart.
C. Curved angles work also.
D. For an oval or circle the shape may be divided in thirds or fourths and go from 1 to 1, 2 to 2, 3 to 3, etc. just as with other angles. Note: Paste sticks may be used to mark curves.
E. Angles can be combined to form shapes.
F. Students should try to make a design that fits well on the 8" X 10" paper leaving at least ½" on all sides.
G. Everyone's design should be different. It must be more than just one angle.

Example 1



Right Angle

Example 2



Curved Angle

Example 3

Combined Angles

Note: The follow up lesson to this is curved-string stitchery, using covered cardboard and rug warp.

I. Title: Mother's Day Cards with Holes

II. Purpose: To study and coordinate picture parts that show through a hole.

III. Materials:

A. Strips of paper 6" X 12" (12" X 18" drawing paper, cut in thirds) to be folded for the cards;
B. Markers, crayons wallpaper or construction paper, scraps and pencils for decorating;
C. Scissors for cutting holes and scraps;
D. Paste or glue; and
E. Round items to draw around for holes. Bottle caps, for example.

IV. Procedure:

A. Discuss the purpose of greeting cards of various kinds;
B. Discuss Mother's Day cards specifically;
C. Talk about what might show through a hole in the front cover of a card. (Something the same color or texture as what's on the outside.);
D. Show examples, but encourage students to use their own ideas instead of copying;
E. Demonstrate cutting holes by poking a scissor in;
F. Put words on the chalk board for students to refer to in writing their messages inside. "Happy Mother's Day," for example.

Note: This is a good follow up lesson to making a "Look Again" book, after a book by that name by Tana Hoban.

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